THE CINÉ-KODAK NEWS

Announcing
A NEW
EASTMAN
PROJECTOR

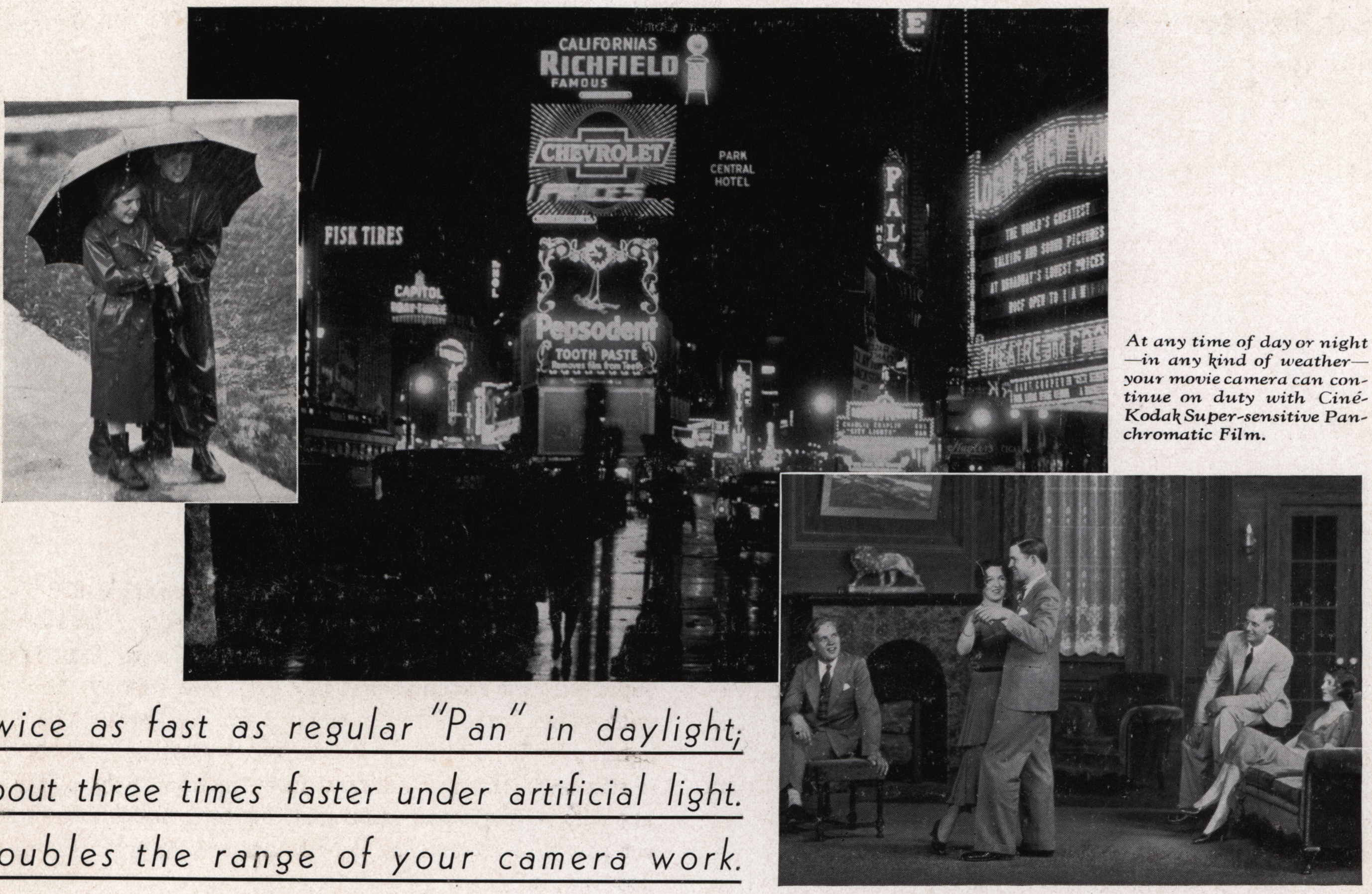
KODASCOPE
MODEL K

AUGUST
1931

CINÉ-KODAK SUPER-SENSITIVE FILM

GETS THE NIGHT-TIME SHOTS

THAT USED TO BE "OUT OF THE PICTURE"


CALIFORNIAS
RICHFIELD
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HOTEL
LOEW'S NEW YORK
THE WORLD'S GREATEST
TALKING AND SOUND PICTURES
AT BROADWAY'S LOWEST PRICES
CHARLIE CHAPLIN
CITY LIGHTS

At any time of day or night—in any kind of weather—your movie camera can continue on duty with Ciné-Kodak Super-sensitive Panchromatic Film.

Twice as fast as regular "Pan" in daylight; about three times faster under artificial light. Doubles the range of your camera work.

SHOTS you never expected to be able to get are now easy to make. Group scenes in the home at night . . . family gatherings . . . social events . . . billiard or ping-pong games . . . all are possible with a few ordinary 100-watt bulbs in bridge lamps and a camera with an *f*.1.9 lens. Outdoors at night you can film brightly-lighted streets, shop-windows, flood-lighted buildings, fireworks, amusement parks, just as readily as you've made daytime movies in the past. Many of these shots can be made at *f*.3.5.

With Ciné-Kodak Super-sensitive Film, your camera's daytime outdoor range is also materially increased. At dawn or dusk—even on rainy days—it is ready to record successfully all manner of interesting scenes that used to be "out of the picture."

All Ciné-Kodak dealers are now prepared to show you movies that present the exciting possibilities of this marvelous new film. Ciné-Kodak Super-sensitive Panchromatic Film costs the same as you've been paying for Ciné-Kodak "Pan." And "Pan" has been reduced to $6 for the 100-foot roll; $3.25 for the 50-foot roll.

FILM IF THIS SEAL IS BROKEN
Ciné
Kodak
Super-sensitive
PANCHROMATIC
Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

Ciné-Kodak Super-sensitive Panchromatic Safety Film costs only $7.50 for the 100-foot roll; $4.00 for 50 feet.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

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THE CINÉ-KODAK NEWS

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AUGUST 1931

A NEW ERA OF HOME MOVIES

Ciné-Kodak Super-sensitive Panchromatic Film Makes Your Movie Making Day 24 Hours Long

SINCE their introduction, home movie equipment and materials have been brought as close to perfection as scientific research and engineering skill could contrive. Cinamateurs felt, and not without reason, that there could hardly be anything of vital importance left to accomplish in this fascinating world of home movies—particularly in so far as film was concerned.

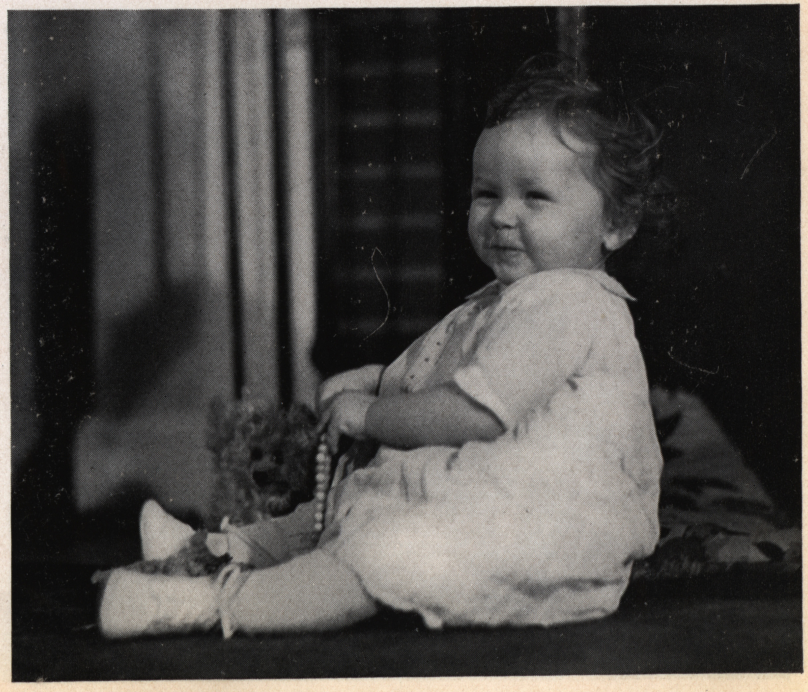
Then came the announcement last month of Ciné-Kodak Super-sensitive Panchromatic Film. A far faster film than any you have ever run through your camera. A film so fast that bright lights, indoors or out, are the signal for movies requiring no more skill to make than those you have made in the past outdoors in sunlight. A film with which 100-watt bulbs in ordinary home lighting fixtures are all the illumination required for splendid movies. A film that lifts the lid from the richest source of movie subjects—the home. And a film that, through its unusual speed, when used with Mazda light, permits the *f*.3.5 lens to make movies which, with other film, would require an *f*.1.9 lens.

Your family and friends, natural and entirely at ease at home, day or night—shots like these are now possible for owners of *f*.1.9 or *f*.3.5 cameras with ordinary home fixtures. Two 100-watt bulbs—or their equivalent in bulbs of lower wattage—in floor or bridge lamps two feet from your subjects, are all the illumination necessary for close-ups at *f*.1.9. A few more bulbs in wall and ceiling fixtures and your living room is "wide-open" for movies when using Ciné-Kodak Super-sensitive Panchromatic Film.

The informative advertisement on the opposite page will tell you more of the opportunities newly available with Ciné-Kodak Super-sensitive Panchromatic Film.

Special lighting equipment, as you can see, is *not* necessary to enjoy the possibilities of this new film. Many readers of the News, however, have equipped themselves with Kodalites to increase the scope of home movie opportunities. The Kodalite is just as effective, although not essential, with Ciné-Kodak Super-sensitive Panchromatic Film as it has been in the past with other films. While turning a few 100-watt bulbs into lighting fixtures is little or no trouble, switching on a Kodalite is still less. Handy, and now most inexpensively priced at $15 with folding stand and connecting cord, the Kodalite's soft yet powerful wide-angled light brings even greater ease to indoor movies.

By all means obtain a roll or two of Ciné-Kodak Super-sensitive Panchromatic Film from your dealer soon, read the instructions supplied in each carton, and learn for yourself the infinite advantages of this new material.



Shots like these are now as easy to make as outdoor movies.

ANCHORS AWEIGH

Advice for Voyagers to Foreign Lands

TIME used to be when travelers returned home with naught but a sizable collection of canes, bric-a-brac, "precious" stones and an intense appreciation of their homeland. Minds all awry with a hodge-podge of incidents which occurred—let's see, just where *did* they occur?

Not so today.

The traveling cinamateur brings back with him something far more precious than confused recollections—a memory-refreshing film version of the event that is of interest to himself and to his friends as well.

Give ear, if you will, to a few words of advice culled from the experiences of thousands of ciné travelers.

Film is the first consideration. Take plenty so that you can bring back plenty—although you can buy more 'most everywhere you go at prices but slightly higher than at home. Drop a line to the Service Department of the Eastman Kodak Company—give them your itinerary—and they will gladly tell you where film may be purchased and processed abroad.

Then there is the matter of getting camera and film through customs. Nine times out of ten you have merely to inform the customs officials that your camera and film are solely for your personal use, and the gates swing wide—even in those countries in which film and equipment are dutiable. Occasionally you will be asked to make a deposit approximately equal to import duty. This is refunded when you leave the country.

Sunset at South Island, New Zealand.
Government Photo.

The chief difficulty heretofore, however, has been in bringing film back into the United States. This obstacle was removed last July by the passage of the Hawley-Smoot Tariff Bill, which specifies in paragraph 1615 that film purchased in this country and taken abroad may be returned exposed, unexposed, processed or unprocessed without payment of duty when it is for personal use and not intended for commercial purposes. Register your film and movie equipment at your port of departure from the States on Form 4455 and declare it for what it is—personal movie film and equipment.

Then there is the matter of processing film abroad. Have film processed as soon as possible after exposure—especially Kodacolor Film. It is best, however, to make certain that your film will be returned to you from the processing station before you leave the country in which it is processed. If this cannot be done, either wait until your itinerary makes this possible, if it is but a matter of days, or ask the processing stations to send your Ciné-Kodak Film to the Service Department of the Eastman Kodak Company at Rochester, New York. We will then gladly re-forward the film to your home address.

What kind of film shall we take? First, take "Pan." Ciné-Kodak Panchromatic Film, happily, has recently been reduced to the price formerly placed on regular film. This film is without equal for everyday usage at home or abroad. Second, take a few rolls of Ciné-Kodak Super-sensitive Panchromatic Film. Its unusual speed will not only overcome unfortunate light conditions occasionally encountered, and which your itinerary does not allow you to "wait out," but many night-time shots, impossible to obtain without this wonderful new film, may be added to the story of your journeys. Third, take some Kodacolor if your camera is equipped to expose it. Kodacolor is still head and shoulders above all other films from the standpoint of beauty. Its natural, rich coloring adds a touch of loveliness to the most beautiful of scenes. Don't depend entirely upon it, however, for the sun will not always shine upon your desire to make movies. Equipped with these three films "neither snow, nor rain, nor heat, nor night" will defeat your desire to make easy pleasant retrospection of your next trip.

Now for the pictures you will make. It has been said before—but is easily worth repeating—that the presence of a camera on a trip promises to its owner greater appreciation of the worthwhile aspects of the countries through which he travels. He is on the alert for the unusual and the picturesque, and, as a result, he finds it on every hand. Discriminate. While there is certainly nothing commonplace about a cathedral or a museum, they are far less interesting screen subjects than more urban scenes of quaintly garbed natives, highway inns and the like. Shiploads of museums and cathedrals have been brought to your country on post cards—look for the unusual, warm, human aspects of your trip. Not that imposing and important buildings and monuments should be ignored, merely guard against a preponderance of them. And don't panoram them! Get far enough away to show them in their entirety and follow this shot with others depicting spots of unusual interest. Ciné-Kodak Supersensitive Panchromatic Film will quite often enable you to obtain the most interesting shots of entrances and interiors.

Take along a telephoto lens if your camera is designed for its use. It will save you many a step and will lift you right up to the grinning gargoyles on building cornices. Never panoram with a telephoto lens!

And by all means use filters. Movies of foreign lands should be beautiful as well as bizarre—and the latter should never be suspected as applying to the quality of your pictures. Use "Pan" film, and, whenever possible, use a color filter. This combination will improve practically every shot and do wonders in cutting through the haze between your camera and distant objects.

Watch your exposure! Light varies with latitudes. The built-in exposure guide on the front of Ciné-Kodaks is for temperate climes. Advice on local exposure conditions will gladly be given by representatives at the various Kodak organizations.

And, before this article is closed, mention must be made of a most effective ruse warranted to make possible many an interesting shot of wary foreigners. Not all of them will share your enthusiasm to take their picture—at least, you never can tell whether their expressions are the result of diet or disposition. Have a companion stand directly ahead of you; face him, but press your camera sideways against yourself and frame your unsuspecting subject in the waist-high finder. Then cast an occasional appraising glance at your companion in innocent deception. You'll find this disarming practice productive of excellent results.

One point more, and an important one—insure your Ciné-Kodak before you go against loss or damage. Eastman's new arrangement with the Insurance Company of North America enables you to obtain full coverage of your equipment at a cost of 1% of its list price per annum. Application blanks may be obtained from your Ciné-Kodak dealer.

COMPLETING AN ALL STAR CAST

The New Kodascope, Model K, Rounds out a Distinguished Group of Eastman Movie Projectors

IN THIS issue Eastman is proud to introduce the new projector, Kodascope, Model K—the product of years of experimentation.

See the back cover of this issue for complete announcement.

It's a wonderful machine—gauged to assure fulfillment of the movie makers' Utopia—smooth, quiet, simple and dependable picture projection.

You have desired maximum screen brilliance. This new projector, with direct illumination furnished by a special 260-watt lamp and a new and improved optical system, supplies maximum illumination.

You wanted a cool projector. The "K" will not overheat, even after hours of continuous projection.

You wanted ease of operation. All important control switches of the Model K are centralized on one panel.

It rewinds in a jiffy, and there's an automatic control to assure even, tight rewinding of the film.

It has a mechanical reverse, still picture attachment and speed control, of course.

A light-trapped lamphouse assures proper darkness of the room during projection, which is especially advantageous when showing Kodacolor, for which the "K" is preëminently suitable.

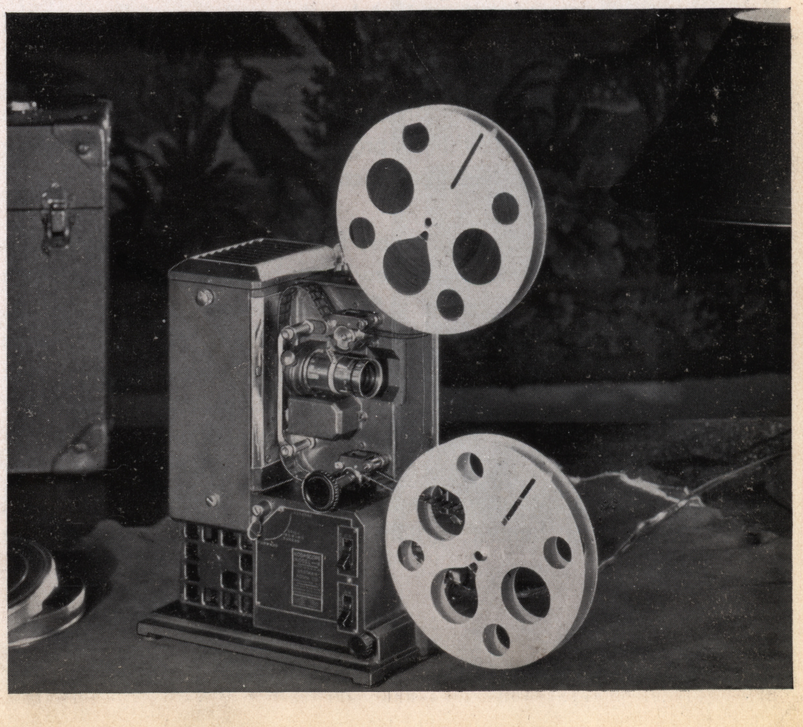
The oiling of most important bearings is *centralized.*

An indirectly illuminated ammeter facilitates control of lamp current and assures longer lamp life.

Not last—for the advantages of the "K" are almost innumerable—and certainly not least, there's a receptacle in which to plug a table or floor lamp. Press a switch on the control panel—as the room light goes out, on goes the projector lamp. At the conclusion of the reel, again press the switch—the projector lamp goes out and the room light is instantly lit to aid you when changing reels.

It sounds ideal, doesn't it?

It is—and you'll not want to miss the thrill of seeing the Model K operate at your dealer's.



Kodascope, Model K » » easily the most efficient of Home Movie Projectors.

CINÉ-CHAT

Gathered from Our Mailbag and Notebook

THE FINAL TEST of a Ciné-Kodak film is how it looks on the screen, and only too often an excellent picture is spoiled by the method of lighting the room in which the picture is projected.

It is not necessary to project in a totally dark room. If the lights are properly placed, the room may be light enough to read in, after the eyes of the occupants have adjusted themselves to the subdued lighting. A floor or table lamp with a dark-colored shade may be left lighted while projecting, provided the light is back and to one side of the spectators. A circular piece of cardboard placed over the top of the floor or table lamp will aid materially in reducing the volume of excessive light.

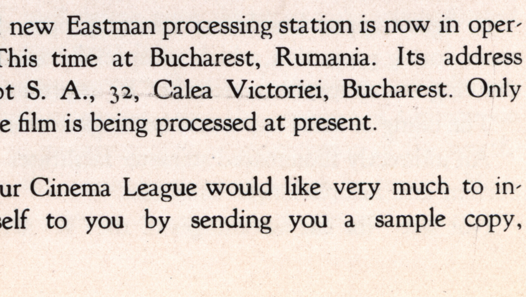
It is important that no direct light fall within the range of vision of those viewing the projected picture and that no direct light, except that furnished by the projector, fall upon the screen. This is particularly important when projecting Kodacolor Film.

A little care in the arrangement of the lights in the room where Ciné-Kodak Film is projected will result in a surprising improvement in the appearance of the picture.

NEW YORK newspapers found excellent copy recently in the report that a New York broker had left a package containing $368,000 in a Stamford-bound commuters' local. According to the rumor, Eugene A. Hertz, New York, New Haven & Hartford Railroad baggageman, "deadheading" back from Stamford, came upon an unattended package in a passenger coach, which, upon being opened was learned to contain nothing less than 368 crisp, new $1,000 bills. The story concluded with the information that Mr. Hertz, after gaining mastery of himself, grimly set his jaw and returned the money to its rightful owner, as indicated by an inner wrapper, a Mr. Frank Armer of Larchmont.

It was a grand story—but not entirely true, as further newspaper investigation ascertained. Said Mr. Armer, "The package was valuable enough, but not in a money way. It contained some movies which Mrs. Armer and I had made of our baby and had sent to a friend in San Francisco. They were subsequently returned to me, and I was on my way home with them when I inadvertently left them on the train. Perhaps it was my worried manner when reporting the loss to railroad officials—for Mrs. Armer sets great store by those reels—that started the rumor."

MRS. Charles P. Powers of Forty Fort, Pennsylvania, recently sent us the picture reproduced below. While on a trip to the west coast last summer the Powerses stopped with friends in Kansas, whereupon Mrs. Powers' brother-in-law, who accompanied them with his Ciné-Kodak, undertook to film an exceedingly wild young colt. The Powers' friends wagered that he couldn't get within hailing distance of it—yet as soon as the motor began to whirr the colt's curiosity overcame his fear. The illustration shows the conclusion of Mr. Powers' "distance shot."

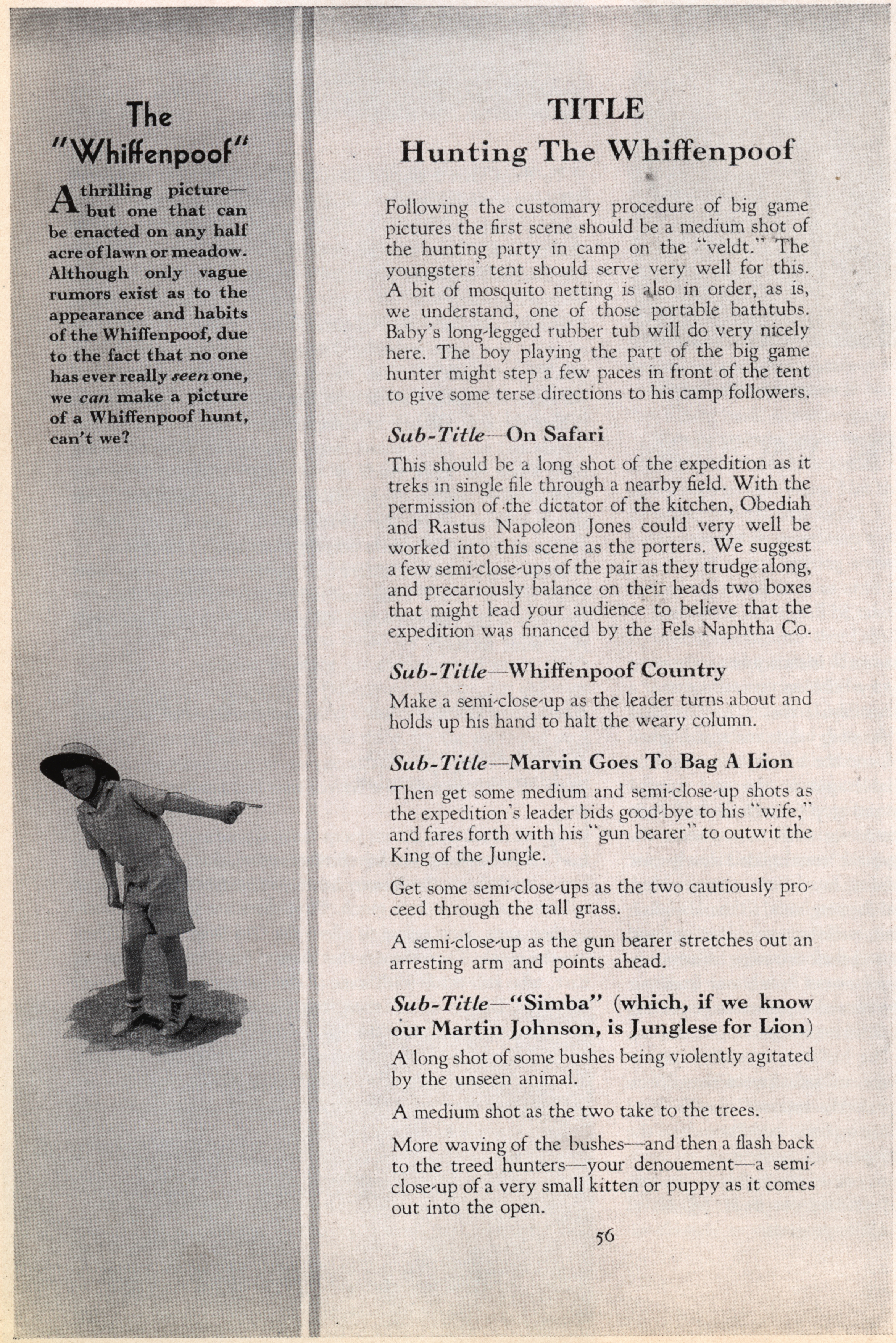


Another example of the lure of home movies. Mr. Powers' stance is the correct one for an approach shot.

ANOTHER new Eastman processing station is now in operation. This time at Bucharest, Rumania. Its address is Kodak Egypt S. A., 32, Calea Victoriei, Bucharest. Only black and white film is being processed at present.

THE Amateur Cinema League would like very much to introduce itself to you by sending you a sample copy, without charge, of the current issue of "Movie Makers." This publication, official organ of the League, is well worth reading. In its fifty to sixty pages, you'll find plenty of ideas worthy of transferring to film. Address the League at 105 West 40th Street, New York City.

TO THOSE movie makers who desire maximum lens versatility in a movie camera we recommend the Model K Ciné-Kodak. This extremely light and compact camera comes equipped with either an *f*.3.5 or an *f*.1.9 lens, both of which are instantly interchangeable with each other, or with the 15 mm. *f*.2.7 Wide Angle Lens, the 3-inch Telephoto Lens or the 4½-inch Telephoto Lens. Each of these bayonet lock type lenses is equipped with its own front finder. With the right lens on the camera, the others are *safe* in your carrying case. Competent but not complicated—still the "simplest of home movie cameras."



The "Whiffenpoof"

A thrilling picture—but one that can be enacted on any half acre of lawn or meadow. Although only vague rumors exist as to the appearance and habits of the Whiffenpoof, due to the fact that no one has ever really *seen* one, we *can* make a picture of a Whiffenpoof hunt, can't we?

TITLE
Hunting The Whiffenpoof

Following the customary procedure of big game pictures the first scene should be a medium shot of the hunting party in camp on the "veldt." The youngsters' tent should serve very well for this. A bit of mosquito netting is also in order, as is, we understand, one of those portable bathtubs. Baby's long-legged rubber tub will do very nicely here. The boy playing the part of the big game hunter might step a few paces in front of the tent to give some terse directions to his camp followers.

Sub-Title—On Safari

This should be a long shot of the expedition as it treks in single file through a nearby field. With the permission of the dictator of the kitchen, Obediah and Rastus Napoleon Jones could very well be worked into this scene as the porters. We suggest a few semi-close-ups of the pair as they trudge along, and precariously balance on their heads two boxes that might lead your audience to believe that the expedition was financed by the Fels Naphtha Co.

Sub-Title—Whiffenpoof Country

Make a semi-close-up as the leader turns about and holds up his hand to halt the weary column.

Sub-Title—Marvin Goes To Bag A Lion

Then get some medium and semi-close-up shots as the expedition's leader bids good-bye to his "wife," and fares forth with his "gun bearer" to outwit the King of the Jungle.

Get some semi-close-ups as the two cautiously proceed through the tall grass.

A semi-close-up as the gun bearer stretches out an arresting arm and points ahead.

Sub-Title—"Simba" (which, if we know our Martin Johnson, is Junglese for Lion)

A long shot of some bushes being violently agitated by the unseen animal.

A medium shot as the two take to the trees.

More waving of the bushes—and then a flash back to the treed hunters—your denouement—a semi-close-up of a very small kitten or puppy as it comes out into the open.

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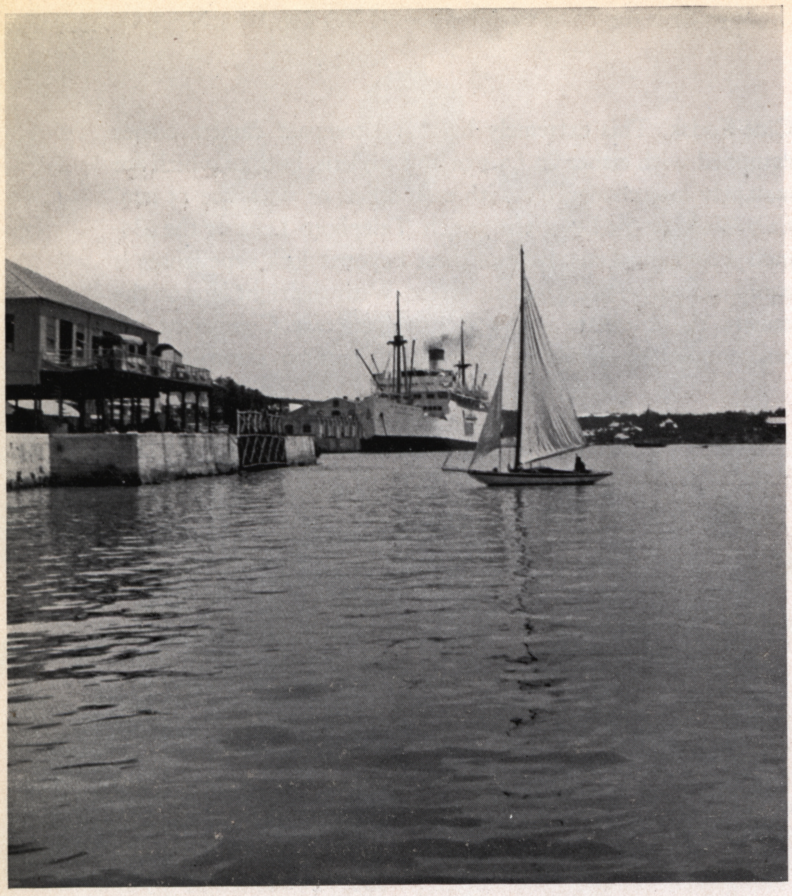
Here's a little movie skit that will not go begging for want of juvenile coöperation. It is, of course, only a suggestion and is not intended as a complete scenario. Gather a few youngsters about you over next week-end, read them the "script," and you'll soon be launched upon a brief undertaking productive of rare good fun in its filming and many a future evening's entertainment. It's another outline from that popular, free 64-page Eastman booklet, "Your First Fifty Pictures." If you overlooked requesting a copy of our first edition, write the Editor of the News today for your copy of this valuable aid to interesting movies.

YOUR
FIRST
FIFTY
PICTURES

HAVING A FINE
» » WISH YOU WERE

Tantalizing, Informative, and Decidedly Interesting Accounts from Vacationing Readers



Hamilton harbor as seen and recorded by Mr. Radcliffe

A PHOTOGRAPHIC VACATION IN BERMUDA

From the Camera and Pen of Vernon Radcliffe

WE SIGHTED the famous coral islands just as the gong sounded for lunch. It was only by bobbing up and down at a porthole during the ceremonious repast that I had my first glimpses and my first shots of gleaming white roofs, rich green foliage, azure and purple water, and the billowy blue sky that makes this strange little habitable spot on the vast tropical ocean a paradise for Kodacolor and stop *f*.16. How thrilling it was to rise from one's sauterne to see what new wonder the porthole would disclose, as the great vessel glided slowly past the Princess Hotel, the Bermudiana, smart little cottages, sleek yachts, foaming speedboats, and flapping sails, to the Hamilton dock, crowded with white-clad, welcoming inhabitants and myriads of horses and carriages and their drowsing drivers.

Presently we went jogging off to our hotel, and from our bedroom window I breathlessly viewed a panorama of circling sails—and was shooting again. It is impossible to put down a camera for long in Bermuda! The brilliant, crystalline atmosphere and ever-present sun make an actuality of that dream of every photographer—the perfectly exposed picture—and keeping easy step with ideal atmospheric conditions are the innumerable unusually interesting camera subjects.

Before long we scrambled into one of the sailboats, waiting like taxis before the hotel, and scudded out to H. M. Naval Base where we found a cutter race in progress.

To think that I had troubled to bring golf clubs! One can follow the elusive white ball anywhere, but nowhere in the world perhaps is there so much *light*, and such interest, for the camera lens. There are the botanical gardens with every indigenous and imported plant and tree and flower. There are the undersea gardens with all manner of strange growths, bridging a geologic gap between plant and stone, between which fishes of vivid hue move sedately. There are the aquariums, where you can see more of them, the caves with their underground sea tides, stalagmites, stalactites, the soft, talcumy beaches, the drives through strange and enchanting regions of farmland, woods and sea, past banana palms and natives forever sawing coral stone for more roads or dwellings. There is Hamilton itself with its quaint English stores, helmeted policemen, wine shops, museums—and the always possible discovery of a new and beautiful private estate peeping from behind the palms.

But bring Kodacolor, filters and plenty of "Pan." My own 1,000 feet of "Pan" Film was only—alas!—a beginning. For Bermuda is the Heaven where all good little photographers go! And want to stay.

SHOOTING UP A DUDE RANCH

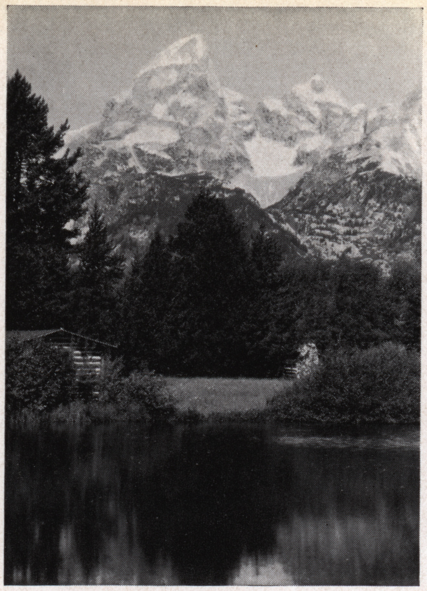
Written and Illustrated by Harrison R. Crandall

DUDE ranching tenders further proof that romance still burns brightly in the human heart. For it takes two kinds of folks to make up a dude ranch. First there are the Old Timers or their sons, who refuse to allow the Old West to die. They run the ranch. Then there is that class of folks, usually from the East, who still throb with some of the instincts of their pioneer ancestors. Dudes, we call them, but the term lacks the sting out here that it carries under the west end of Brooklyn Bridge. The dude wrangler and the dude are buddies, for the only real difference between them is that the wrangler loves and lives in the hills, and the dude loves the hills, but business decrees that he spend most of his time in an office.

Wyoming is today one of the treasure spots for dudes and their wranglers. It's a fascinating country.

I selected my dude ranch—just which one does not matter—and spent the first three days getting acquainted and getting

TIME HERE



Looking skywards from the ranch, Jackson's Hole, Wyoming.

filled with tales of the country, most of which were true, or at least were founded on fact. The boys went through all the usual stunts. They yipped and yipped to their hearts' content; they shot the spots out of playing cards; they roped horses and cattle; did some bulldogging; picked up a handkerchief from the ground while dashing at full speed on their horses—all first rate movie material. And not the least of all, they let me in on their chow line to eat at the same table with them.

Bears are still fairly common and quite easy to film. They pay little attention to humans, being intent on the search for food. The bear is always hungry—and if you offer him food, he'll pose for his picture.

Folks from all walks of life come to dude ranches. All of them have cameras, and the number using ciné cameras has increased wonderfully in the last five years. They want all types of pictures, and they can get almost any kind they want at a dude ranch. Some want action, some want scenics, all want to pose in cowpuncher outfits. Many write plays at home to enact during their vacations. One of the best was impromptu. As Jackson's Hole country has always been noted for stick-up artists and their ilk, we decided to stage an old-fashioned stage coach robbery in the most approved Hollywood manner. An old stage coach was not hard to locate, and a few of the wranglers, dudes, and dudenes (a dudene is a female dude, by the way) put on a hair-raising exhibition of savage attack and sturdy resistance. Spirits of departed bad men moved several miles up the mountain that night!

Yes, dude ranching is great sport for all, and the home movie camera is as necessary to enjoy the life as baked beans on a pack train. You really should visit this country sometime soon so you can take back with you a bit of real wide open spaces. It's "Pan" country and Kodacolor country. Color upon color—rich green foliage and deep blue lakes. Rugged peaks against the deepest of blue skies and whitest of white clouds. Filters and telephoto lenses are in order to bag the limit of lovely scenery and interesting wild life.

Preparing "chow" for a hungry bunch on pack train at Jackson's Hole, Wyoming.

MIDSUMMER MUSINGS

by Marjorie Bailey

CONCURRENT with the first bloom of last May's forsythia, did I not resolve that no part of this summer's loveliness and activities would be born to blush unseen by my movie camera? Did I not vow that the children's changing mannerisms would not be left to fickle memory—that the garden's transitory glory would be made to blossom repeatedly with Kodacolor—that our summer's week-end excursions and anticipated vacation would be enjoyed a hundred times over on winter evenings? I did. And didn't I solemnly promise that all of these most worthy subjects would be intelligently approached so as to achieve the acme of screen interest?

Again I did—but have I? Not quite as I had planned, I fear. Yet I have made movies—quite a bit of footage, in fact.

There's a psychological something or other about movie making. Once the camera is loaded I sometimes lose all recollection of my high-minded plans. Not that I feel a scenario must always be prepared—Heaven forbid. I'd just as leave draw a road map for an automobile expedition to the lake. But I often shoot away the film at every inviting scene and don't realize that I have missed my real objectives until the reels have been screened.

Immediate steps shall be taken to remedy matters; and I feel considerable assurance that I shall not play myself false this time, the season and my state of mental scourging considered.

Little continuities will be evolved from the shots I already have and an occasional additional shot which I will make.

No single, unrelated shots, other than scenics, shall be filmed.

Realizing that, in all other subjects, the germ of interest must loom as large as a dinosaur or I would not be inclined to film them, I shall capture the germ and dangle it unobtrusively upon my movie screen. What, for example, is appealing about a child eating an ice cream cone? Its eagerness to begin, as represented by the ecstatic wiggles of its feet; its round-eyed wonder at an "all-for-myself" brand new cone; the intentness with which it applies itself; the gradual reduction of the cone; the final tip; the satisfied sigh; the closing eyes; the nap. I'll get them all.

Every scenic shall have composition—the elements of which are as mysterious to me as the innards of my Kodascope, but which I can recognize in the camera's view finder if I will but pause to consider it.

When there are clouds in the sky, I'll get them on the screen with "Pan" Film and a color filter.

With a telephoto lens, I will obtain more natural close-ups from an unobtrusive distance than by prodding my subjects in the ribs with a lens hood.

Lastly, I will remember that a moment's forethought is just as effective in making movies as in any other line of endeavor.

FOR *Their Majesties* » » THE CHILDREN

There Are Dozens and Dozens of Movies Made Especially for Children among Kodascope Library and Cinegraph Releases

THREE NEW KODASCOPE LIBRARY COMEDIES

Featuring "Snookie," the Extraordinary Chimpanzee

ALL CHILDREN, and most of their elders, are intrigued by monkeys. Perhaps the most famous and certainly the most adored of the ape family is "Snookie," versatile Hollywood chimpanzee comedian.

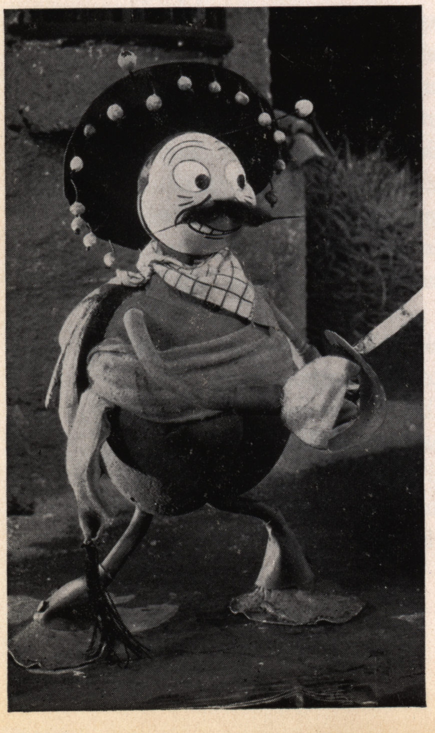
This month Kodascope Library brings us three of "Snookie's" best performances in the new releases, "Ladies' Pets," "Ready to Serve," and "An Overall Hero." In these three hilarious films "Snookie" blunders into all manner of ridiculous situations and extricates himself with equal ease. Dog catchers, villainous jockeys, and other trouble making individuals "Snookie" easily takes in his bow-legged stride. His allies are several youngsters and an occasional dog, pony, or goat.

Children will love these "Snookie" juvenile comedies. Each of them is two 400-foot reels in length, and may be obtained from any Kodascope Library Branch or Distributor for a base rental of $2.50—to Kodascope Library members at 10% less than this figure. The location of the nearest source of supply may be obtained from Kodascope Library headquarters at 33 West 42nd Street, New York City.

Can it be back seat driving that causes "Snookie" to look so glum?

CERTAINLY THERE'S A LAND OF MAKE BELIEVE

Fairyland Cinegraphs Settle This Point Beyond Question



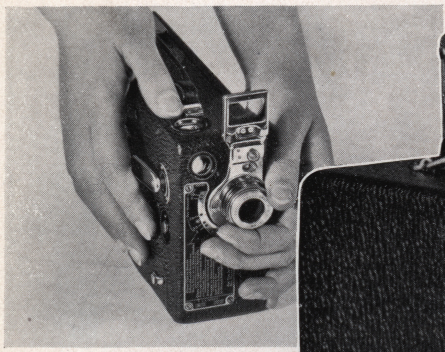
A denizen of Doodlebugville armed for an encounter with a Doodlebugvillite of contrary opinions.

OF COURSE there are fairies, 'n goblins, 'n giants and things. You have to look closely to see them, though. And, at that, not every one can do it. There has always been a certain group of humans unusually gifted this way—the children. Grown-ups—most of them—lose the knack. But not the youngsters. Today, as in the past, the eyes of children still sparkle at the mention of mythical lands and their fascinating characters. Heretofore, however, they have heard but rumors of these alluring places from the lips of their parents, while today they can see actual evidences of their existence right on the home movie screen.

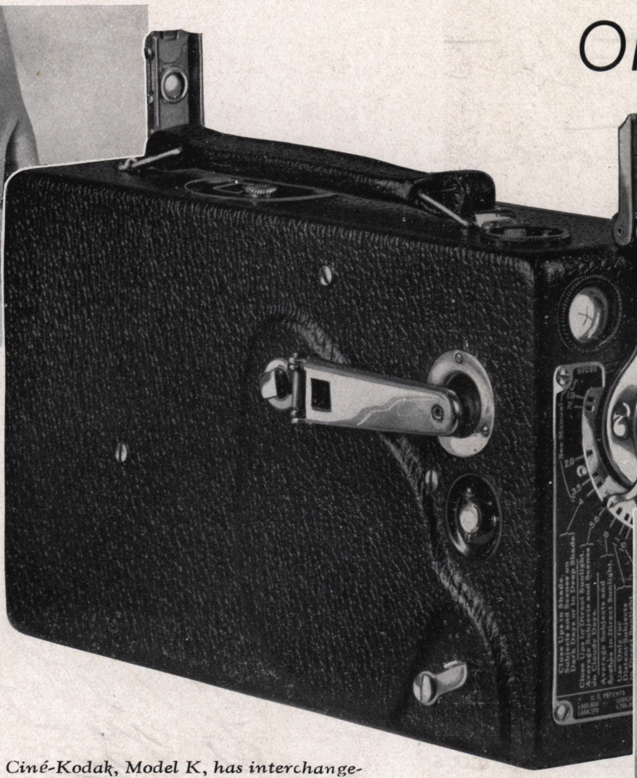
The Fairyland Cinegraphs, dealing with the engrossing antics of Snap, the Gingerbread Man, Chip, the Wooden Man, and the Doings of Doodlebugville, are prime entertainment for youngsters from three years of age to Santa Claus iconoclasm. There are dozens of these little films and children like them all.

You should have them in your film library. Each of these Cinegraphs is 100 feet in length and priced at $6.00. Your dealer will gladly show one or two of them to you, give you a Cinegraph catalog, and, if you wish, splice four of them together on a 400-foot reel so that the youngsters may have a full length movie show.

"Action" Far Off » »
or Close up

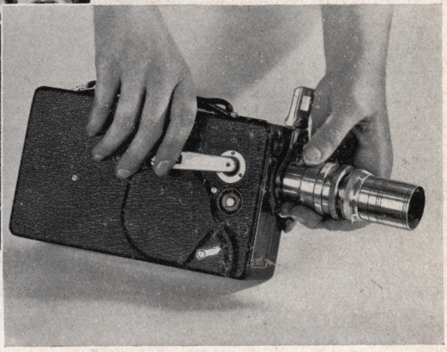


The 15 mm. f.2.7 Wide Angle Lens is useful indoors or out for increasing the field of view. Price, $45.



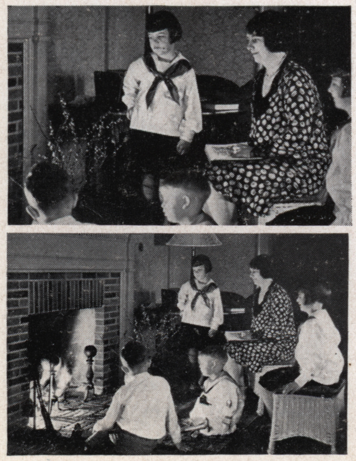
Ciné-Kodak, Model K, has interchangeable lenses, half-speed device, two finders. Camera and carrying case to match in black, gray, blue, and brown. Price with f.1.9 lens, $150; with f.3.5 lens, $110.

Below—The new f.4.5 4½-inch Telephoto Lens enlarges the image on the film, four and one-half diameters. Price, $60.



You Get Both with the Ciné-Kodak, Model K, and its interchangeable Telephoto and Wide Angle Lenses

YOU want to convert distant action into a near view? Easy enough with the Ciné-Kodak, Model K. Slip off the regular lens . . . slip on the new 4½-inch *f.*4.5 Telephoto. Then, though your subject may appear small to the eye when you film it, it will be of satisfying size on the screen. With this equipment, you'll get many a picture that you would otherwise have missed.



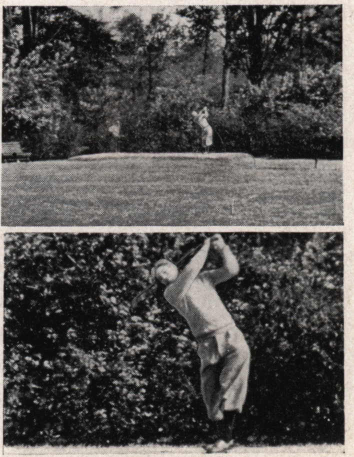
These views show how the Wide Angle Lens increases the picture range. Above—This represents the range you'd get with the 25 mm. f.1.9 lens. Below—Using the 15 mm. f.2.7 lens at the same distance you'd get all this in the picture.

Or perhaps the shot you want is indoors—a small, crowded room—where you can't stand far enough away to include all your subject in the finder of your regular lens. But you'll get all the picture with the "K" and the 15 mm. *f.*2.7 Wide Angle Lens. Like the Telephoto, it slips on and off the "K" in a jiffy.

Ciné-Kodak, Model K, is supplied with either the fast *f.*3.5 or the ultra-fast *f.*1.9. The latter equipment is, of course, more versatile, for it enables you to make Kodacolor, and to get the utmost usefulness from Ciné-Kodak Supersensitive Panchromatic Film in night-time filming.

You'll find any Ciné-Kodak dealer eager to point out the features of this home-movie camera.

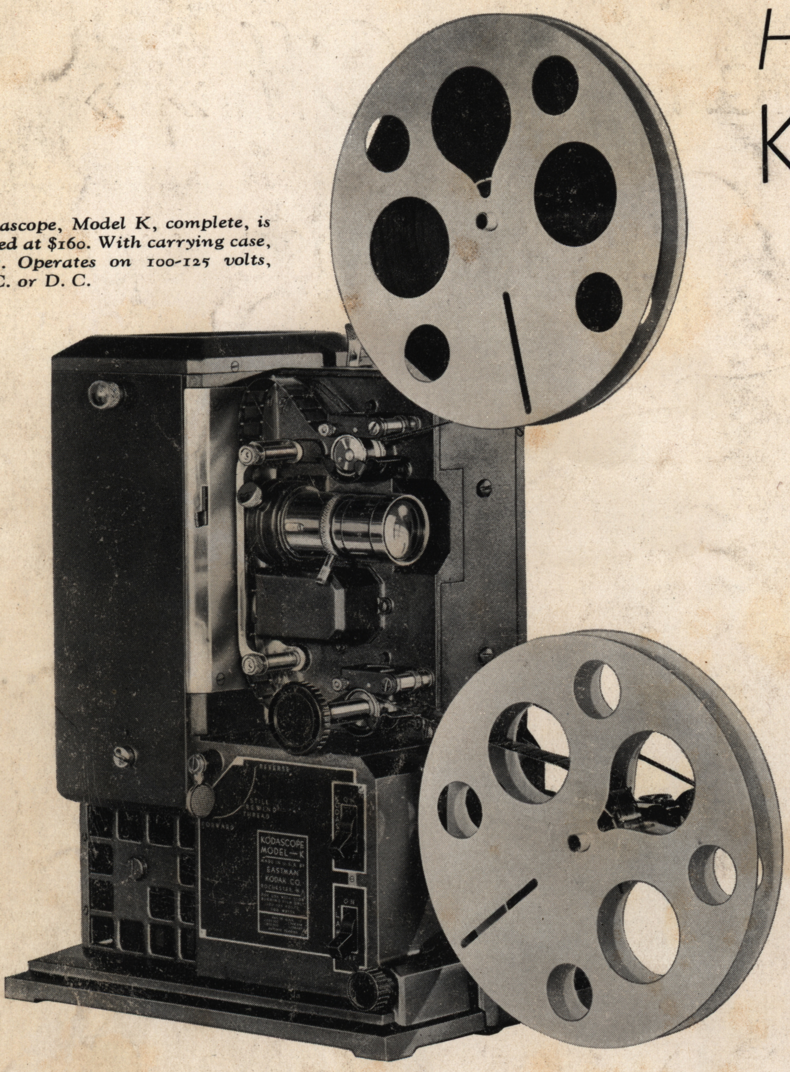
Actual enlargements from 16 mm. film. Above—Made with 25 mm. f.1.9 lens. Below—Made with 4½-inch f.4.5 Telephoto. Both pictures were made from same position. The 4½-inch Telephoto increases the screen size of distant objects 4½ times.



EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

Here is
KODASCOPE
MODEL K

Offering many new and startling features » » including far greater screen brilliance and an efficient cooling system « « « « «



Kodascope, Model K, complete, is priced at $160. With carrying case, $175. Operates on 100-125 volts, A. C. or D. C.

YOU ask for maximum screen brilliance! Model K has a new and improved optical system. Illumination is direct and furnished by a special 260-watt lamp. It gives you a quality of projection matched only in the modern theatre.

You *don't* want stray light to leak from the lamp house. The "K" has a lamp house that's light-trapped . . . an advantage always, and a big one when showing Kodacolor.

Your ideal projector would include a cooling system that's really efficient. On the "K" there's a new-type fan. Even after hours of running, the lamp house will not overheat.

Certainly you'd want a switch that enabled you to turn off the room light and turn on the Kodascope lamp—in one operation. There's a receptacle on the "K" for plugging in a bridge or table lamp that works alternately with the projection lamp. No getting up to switch lights on or off. No fumbling around in the dark when threading or rewinding.

The "K" has other refinements you'd ask for. Operating controls at your finger-tips . . . High-speed rewind . . . A unique rewind release and brake to assure the film being solidly wound on the reel . . . Mechanical reverse . . . Ammeter supplied as standard equipment . . . Central oiling point for most of the bearings.

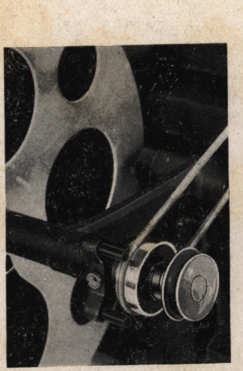
Model K is supplied with a 2-inch lens for maximum black and white brilliancy. Other lenses of various focal lengths, for both Kodacolor and black and white, are available as extra equipment. They are instantly interchangeable.

Model K, complete with two 400-foot reels, film splicing and oiling outfits, costs but $160; or $175, including carrying case.

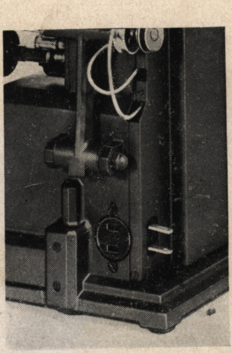
See this new Kodascope in action at your dealer's!

●

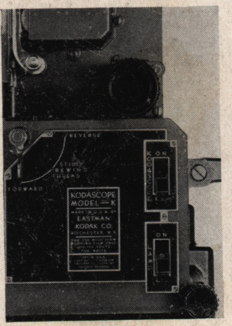
EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK



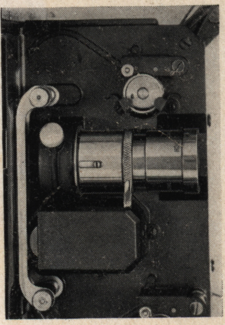
This rewind release and brake—exclusive with the "K"—assures the film winding tightly on the supply reel.



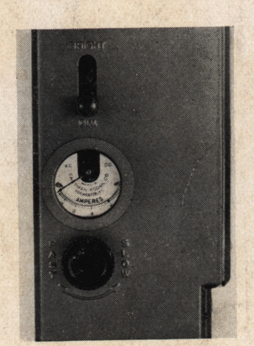
Receptacle for plugging in a table or bridge lamp that works alternately with the Kodascope lamp.



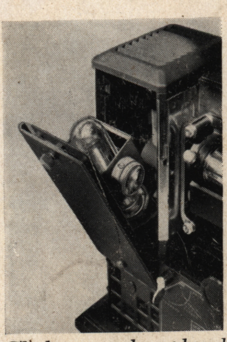
Control panel. All important operating controls on the "K" are right at your finger-tips.



Detail of lens mount. Lenses of various focal lengths for the Model K are instantly interchangeable.



An ammeter is standard equipment on the "K." It is indirectly illuminated during projection.



The lamp can be replaced and the optical parts cleaned by opening this hinged door to the lamp-house.